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No. 4



Prompt Book

.. of ..

BRIAN BORU



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B R I A N B O R U .

A N I R I S H R O M A N T I C C O M I C O P E R A .

I N

T H R E E A C T S .

B Y

S T A N I S L A U S S T A N G E .

M U S I C

B Y

J U L I A N E D W A R D S .

CAST of CHARACTERS.

IRISH.

Brian Boru:	Ireland's Champion.
O'Donovan:	His foster brother.
Pat O'Hara:	His Henchman.
O'Conner:	His Standard Bearer.
John Dugan:	O'Hara's rival.
O'Reilly:	An Irish Chieftain.
Erina:	O'Connors sister.
Baby Malone:	The child of a Giant.
Mona:	O'Reilly's betrothed.
Fairy Queen:	The Spirit of Ireland.

English.

Lord Edward:	Commander of the English forces.
Father Oswald:	An English Monk.
Egbert:	Edward's envoy.
Fitz-Stephen:	An English knight.
Herald:	Bearer of English standard.
Elfrida:	An English Princess.

Faries, Leprechuns, Witches, Elves, Goblins,
Irish Warriors, English Knights, Irish
Monks, Maids of Honor, English Pages,
Minstrels, Irish Colleens, Etc.

CHORUS.

Twenty men, 20 women, eight ballet and principal dancer to be used as follows:

In prologue of 1st Act, use 20 chorus girls and 8 ballet for fairies, the 20 men for witches, goblins, elves, &c.

In play proper, use the 20 female chorus in 1st Act as follows: Eight colleens, 6 Maids of Honor, and 6 Pages for Elfrida's suite, making 20 in all. Use the 8 ballet girls for the four Minstrels and four Standard Beareres who accompany Irish Chiefs. Use Male Chorus as follows: Four Monks of St. Kevin's, eight Irish Knights of the Red Branch, eight Irish Chieftains, making 20 in all.

In 2nd Act, use 12 Chorus girls for Elfrida's suite as before; 8 Colleens and four Ballet for English Pages, the remaining four Ballet use for Irish Standard Beareres as in Act I. Use Male Chorus as follows: The Eight Irish Knights of the Red Branch, the four Irish Monks, and four of the Irish Chieftains to be used as Twelve English Men-at-Arms, and four English Knights. The remaining Four Irish Chiefs retain their individuality.

In Act 3, the 20 Female Chorus in armor as Irish Women; the 8 Ballet, four as Irish Minstrels, and four as Irish Standard Beareres. The Male Chorus of 20, as Eight Irish Chiefs and 10 as Irish Warriors, and 2 as English Men-at-Arms.

ACT I.

Period: The Beginning of the 11th Century.

Place: The Wicklow Hills.

Time: Midnight.

Scene: Drop in 5, representing the Wicklow Hills. St Kevin's Keep R., as follows: Return piece from R. 2., running straight up to R. 3.; then set piece, large arch, and two steps running from R. 3. to a little L. of R. C.; then set piece running at right angles up stage to drop in 5., blending with drop. Single arch up on hill, R. 4. Pathway from L. 4. winding down rocks to platform, just above run C. Pathway from L. 3., over rustic bridge. Pathway from R. 4., running down to platform just above C. run. Rock for transparency used for visions, back of said platform. L. 1., Malone's cottage. The rocks and stones should be covered with Ivy, particularly the species known as "Red Brown." Wild flowers, small mountain trees and shrubs, here and there on hills. Netting at back suspending electric stars. Calciums from L. and R., crossed so as to flood certain parts of scene with moonlight, leaving parts in shadow.

Scene. Box set in 4, representing main hall of ancient Castle. Stained glass windows in rear. Main entrance, large arch diagonally across L. U. Single door concealed in rear wall, down R. l. Double arch L. U. Single arch L. l. Walls decorated with spoils of chase, banners, swords, spears, &c. Throne steps and throne chair with canopy emblazoned with arms of England in C. Oak floor ground cloth. The backing off R. U. Courtyard effect. The backing off L. U. Interior effect. The backing of concealed door R. l. dark. Calciums effects. Oak bench in rear, and one or two other pieces of mediaeval furniture, also high-backed oak bench down L.

Place. The Great Hall, Dublin Castle.

Time: Noon of the following day.

Discovered: Lord Edward, seated on throne C., He is a tall, thin, gaunt man, attired in English dress of the period. No armor. His weapon, a long, double-handled sword. On his L., on the first step of the throne, is seated Lord FitzStephen, surnamed "The Fat", on account of his huge size and corpulency. He is also without armor, but carries sword. Grouped about are 12 Men-at-Arms, 4 Knights, 16 Pages, in vari-colored costumes, and different kinds of armor, grouped all over Hall.; some sitting on stools, playing cards, others lying on rugs, shaking dice; all drinking, some out of horns, others out of antique flagons. Wine bearers or scullions in dress of period, moving about and refilling empty drinking vessels.

Scene-----Forest scene in 4 or 5. Tents of the Irish in various parts of the stage. Run from R. U. to C.

Picturesque scene.

Place-----The Irish Camp near Dublin.

Time-----Afternoon of same day as second act.

Discovered-----The entire Female Chorus attired in armor carrying spears, shields, and swords. From the spears wave small banners, they are led by Mona. They enter down run R. U. to C. and group during following. Chorus.)

Mona and Chorus.

Strike the harp, raise the voice, sing the song of great
Brian.

And oft the rapt bard his glad theme shall renew,
In peace mild and bounteous, in battle a lion,
In the hearts of his people lives Brian Boru.
How oft to the combat of Ireland so glorious,
Undanted to shield her, the hero quick flew
How oft crowned with conquest returning victorious
We hailed Erin's champion, Great Brian Boru.

Mona.

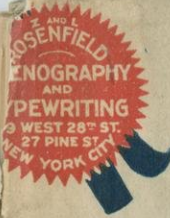
We are within half an hour of Dublin. (Points off L. U.) Let us rest awhile ere we journey further.

O'Con.

(Enters quickly L.U.) Mona!

Mona.

Michael! (They embrace.)



--: " B R I A N B O R U " --:

--: A C T I --:

-:- C H O R U S -:-

Twenty (20) men, twenty (20) women; eight ballet; and principal dancer to be used as follows:-

In prologue of First Act use twenty (20) chorus girls and eight (8) ballet for fairies, the twenty (20) men for witches, goblins, elves, etc.

In play proper use the twenty (20) female chorus in first act as follows: Eight Colleens; Six Maids of Honor and Six Pages for Elfrida's suite, making twenty (20) in all. Use the eight ballet girls for the four Minstrels and four standard Bearers who accompany Irish Chiefs.

Use Male Chorus as follows:

Four Monks of St. Kevin's; eight Irish Knights of the Red Branch; eight Irish Chieftains making 20 in all.

In Second Act use twelve chorus girls for Elfrida's suite as before; eight Colleens and four ballet for English pages, remaining four ballet use for Irish Standard Bearers as in First Act.

Use Male Chorus in Second Act as follows:

The Eight Irish Knights of Red Branch; the four Irish Monks and four of the Irish Chieftains to be used as Twelve English Men-at-arms and four English Knights. The remain-

ing Four Irish Chiefs retain their individuality.

In the Third Act the twenty female chorus in armor as Irish Women; the eight ballet, four as Irish Minstrels, four as Irish Standard Bearers.

The Male Chorus of twenty as Eight Irish Chiefs and ten (10) as Irish Warriors and two (2) as English men-at-arms.

-:- A C T I -:-

P E R I O D : Beginning of the Eleventh Century.

P L A C E : The Wicklow Hills.

T I M E : Midnight.

S C E N E : Drop in 5 representing Wicklow Hills. St. Kevin's keep R. as follows: Return piece from R.2. running straight up to R.3. then set piece, large arch and two steps running from R.3. to a little L. of R.C.; then set piece running at right angles up stage to drop in 5. blending with drop. Single arch up on hill R.4. Pathway from L.4. winding down rocks to platform just above run C. Pathway from L.3. over rustic bridge. Pathway from R.4. running down to platform just above C. run. Rock for transparency used for visions, back of said platform. L. I. Malone's cottage. The rocks and stones should be covered with ivy, particularly the species known as "Red Brown." Wild flowers, small mountain trees and shrubs here and there on hills. Netting at back suspending electric stars. Calciums from L. and R. crossed so as to flood certain parts of scene with moonlight leaving parts in shadow.

(Bus.) ~~Oh have two legs~~ *(Bus. R. leg.)* 10

~~This woman's my Irish or Ireland leg~~ *(Bus. L.)*

~~Bad cess to me lift leg fur bringing me here. If there's
ony trouble going on me lift leg will lade me roight up to
it.~~

(Sees fiddle and bow)

Phat's that?

(Picks it up)

A fiddle!

(Comes down C, with it)

An' how did it git here?

(Looks at fiddle then laughs)

Oh, begorra, oi rimimber - the fairies! Shure, it wuz no
dhrame at all, at all.

(Thinks, looking at fiddle, repeats slowly)

An' instrument whose melody shall hilp to sit ould Oireland
free; though mute its voice till danger falls - on Ireland's
cause in British halls, then draw the bow across the strings-
and music borne on fairy wings shall all who hear it so en-
trance, that while thou playest all must dance.

(Slower at end. Draws bow across strings)

Divil a scound!

(Tries it again, stops suddenly)

Wait! Wait! Oh, yis. It won't shpake till Oireland's
in danger. *(Up.)* May niver a sound come out of ye. But
Oi'll kape ye, me jewel.

(Puts fiddle on seat)

There's no tellin' phat will happen wid the English in
Dublin, an' Brian wid the heart disease for love av the
Princess Elfrida, an' mesilf sufferin' wud the same com-
plaint on account av Baby Malone.

(Comes down C.)

(Bus with L. leg.)

Holt on, ye can't be goin! wan way an' me roight lef giain'
anither.

(He is C. facing L. throws kisses towards cottage L.1.)

Ah! Babby me darlin' - *here's looking at the house, Baby wake up*

(Takes flask out, drinks) and hear the little birds sing

Yer hilt!

(Bus. kicks L. leg)

Kape shtill, ye divil.

Herald

*(Enters from St. Kevin's Keep R. stands on steps, blows
loud blast on horn. He is a large man. Costume
scarlet and gold. Arms of England emblazoned on
Hauberk)*

O'Hara

(Near house L. Startled - jumps)

Howly Moses! Phat's that?

(Looks toward L.)

(Herald blows anther blast. O'Hara turns, hands to ears, sees Herald)

I'll bet today Friday.

O'Hara

(Coming to C.)

What the divil kind of a bird is that.
That's a good thing - throw it away! Whose cats got the measles?

Herald

(In loud singing tones)

The Princess Elfrida is awake!

O'Hara

Well I don't blame her when you blow that thing
(Imitating Herald) *So she! Let her go to sclope again*
An' who the divil cares? - Who are ye, anyway?

Herald

(Descends steps, comes to O'Hara with pompous strides. Impressively to R.C.)

I am the Royal Herald.

OHara

(Goes near L.C.)

Oi'm pleased to mate ye, Herald. *How* Phat's yer circulation?
(Takes Herald's hand and shakes it)

Herald

(Snatches hand from O'Hara's grasp, in tones of withering contempts)

You Irish pig!

O'Hara

Oi am thot an' Oi'm proud av it. A pig is stylish onyhow - thot's more than oi can say av an English bull.

Herald

Who are you who dare so to speak to the Royal Herald?

O'Hara

Who am I? Who am I, is it? I am a linoleum descendant of the ancient King of Oireland. The first ancestor I iver

had was Bartholamuⁿ the great-great great grandson of Noah
 who first peopled Oireland in the year Anno Mundi, (or
 Tuesday, I don't know which), ~~in the year 1956~~ begorra -
~~bad luck to ye~~ - *but it wuz wun av them, bad luck to ye.*

Herald

(Bowin)
 Your Majesty!

O'Hara

I pardon ye -
 (Crash inside house)

Herald

What's that, an earthquake?

O'Hara

No, that's Malone's baby, gittin out av bed.

(Another crash as before)

She's lettin' the wurrld know that she's awake. She's a
 terrible big baby an' she sez her fayther's a giout,
 an' shure he must be.

Herald

Then by the helmet of Edward. I would like to try a
 bout with him.

O'Hara

Ye wouldn't be about whin he got through wid ye - ~~Anyway~~
~~if ye want a surprise jist toot yer horn, an' ye'll git it.~~
 The baby a lone is that (Bus.) high.

Herald

(R.C. with alacrity)
 How old is she?

O'Hara

Shure, she must be goin' six months.

Herald

(Goes quickly to door of Keep R.)

O'Hara

Holt on a minut - Ye ain't seen Malone yit!

* I have two legs. (Bus. with R leg.) This
wan is me South av Ireland leg, (Bus L. leg.)
an this wan me North av Ireland leg, bad
cess to ye fer bringing me here. If there's
ony trouble join on onywhere its me
left leg that 'all lade me roight up to it
So it will!

Song

"Me Left Leg an Me Roight

Then to ϕ

1st Encore verse

Shure wanit or knew a colleen
It rose without a thorn
She was me darlin sweetheart
The finest colleen born
Or led her to the altar
me right leg full of pride
But me left leg wouldnt marry
An' so I lost me brude

2nd Encore verse

For whin I pass a cabeen
~~Where~~ where whiskey strong as toll
me right leg walks by quickly (Bus)
But the left leg lollers holt (Bus)
For its a damn ould toper
An' never stops to think
Until the bottle's empty
Shot me roight leg doesnt drink

Tear an' ages, will ye kape quiet.
(R. leg turns him and brings him down stage)
(Chorus laugh)
Shure it's no laughin' matther. Divil a bit av good will
oi be gettin' out av me left leg till I cut it av, begorra.
(Chorus laugh) (Then go to ϕ p. 34)

This song S O N G

"ME ROIGHT LEG AN' ME LEFT WAN."

Ah! My name is Pat O'Hara
OI'm pothered wid my laigs
Me lift wan gives me thruble,
Thot's worse nor twenty plagues,
An' Oi'll tell yez all the rayson,
Thin the matther ye kin sift,
My roight leg is a daisy,
But the divil's in me lift.

(Chorus repeat with O'Hara)

O'Hara

Oi want to do me duty,
An' iviry day start in,
For this leg is a Christian (Bus. R. leg)
Though this is full of sin. (Bus. L. leg)
To church on Sunday mornin'
Me roight leg goes to pray, (Bus. going R.)
But whin oi reach the dhureway,
My lift leg runs away. (Bus. going L.)

(O'Hara repeats first verse)

O'Hara

Oi inherit fum me fayther,
This quare unrighteous walk,
He lost his lift leg airly
an' had wan made av cork,
It led him to the bottle,
As natural as cud be,
But tho' he's dead an' buried,
Some cork shtill lives in me.

(Repeat chorus)